



Queens students are seen climbing up on a goal posts which they later destroyed last Saturday at the McGill Queens Football game.

Queen's trash goalpost

by Peter Kuitenbrouwer (Canadian University Press)

H. Lando

Forty-five busloads of drunken Queen's University football fans ripped down metal football uprights, destroyed a concrete block wall, and mock-raped a mannequin in the playing field during the McGill-Queens homecoming football game last Saturday.

After the game, which Queen's won 59-30, the Queens fans also ripped up artificial turf worth \$500 on the playing field of McGill's Molson Stadium. McGill estimated the Queen's fans caused a total of \$3,500 worth of damage.

Montréal Urban Community riot police came too late to stop the destruction. The first car of police arrived after the game as a mob of 1500 Queen's students were wrenching out the McGill goalpost, but refused to go near the crowd.

"The police feared for their own safety," said Bob Dubeau, athletics director at McGill. One Queen's student was taken to the hospital with back injuries caused by a fall near the end of the game.

Dubeau explained the visiting crowd's behaviour saying "the Queen's students' party started on the bus at 8.30 a.m. When they got to the stadium they were rearing drunk."

"We would have had to have 600 security people to stop them."

During half-time, some Queen's students came onto the field with a mannequin on a stick. "Then I noticed a whole bunch of fellows jumping on the object and destroying the object," Dubeau said.

A Montréal newspaper columnist wrote "young men then repeatedly jumped on the object to display how they would rape a woman. The crowd roared its approval."

Near the beginning of the game, a nude Queen's student climbed a goalpost and had to be taken down by security. Shortly after, seven Queen's students mooned the crowds.

"I can't see why they (McGill officials and Montréalers) are so surprised about it," said Kent Harrison, vice-president of Queen's Alma Mater Society, the school's student govern-

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Council plans intervention

by Amy Kaler

McGill Students' Council voted to go against their own constitution at their first meeting Tuesday night.

In the question period, Club Representative Ginny Barton questioned the constitutionality of the meeting, as the required five days notice was not given.

Management Representative John Murphy said, "I think people haven't been informed, and I think this is a gross violation and I think we should challenge it."

The speaker then overruled Council's earlier decision to hold the meeting, and declared it unconstitutional. Council then voted to become a "committee of the whole," a procedure whereby issues may be discussed, but no binding votes taken.

Much of the ensuing discussion was about MSS jurisdiction over MSS-funded groups.

Over the summer, the MSS Executive Committee passed a series of motions on the McGill Women's Union, contained in the Executive Report to Council. Council must ratify these recommendations for them to take effect.

According to Nancy Kingsbury of the McGill Women's Union Co-ordinating Committee (which is funded by MSS), these recommendations could be construed as unreasonable interference in the

internal affairs of the Women's Union.

"What we are worried about is the fact that Students' Society was interfering — that they see themselves as able to decide what is discriminatory. It brings up a basic issue — how much control do we have over our own activities?" she asked.

Recommendations 8.1, 8.2 and 8.3, forbid the McGill Women's Union from holding any events not open to men on or off campus.

Permaul prefaced the report by saying "at some point in time (during the summer), council had to make a decision. We were acting on behalf of council, in good faith."

Kingsbury presented a resolution passed by the Women's Union reaffirming their right as a McGill group to hold a women-only dance. A clause in the motion opposed MSS in-

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AISEC contravenes apartheid policy

by Colin McKay and Mark Smith

A management-funded McGill student club delivered a slap in the face to the McGill Student Society's (MSS) anti-apartheid policy yesterday by allowing the Royal Bank of Canada to set up a display at McGill's Career Day.

By inviting the bank, the sponsors — the Association Internationales des Etudiants en Sciences Economiques et Commerciales (AISEC) — ignored the precedent set by the student government earlier this year.

At that time, the Royal Bank was among three banks denied access to the Union Building by

the MSS because of its outstanding loans to the white supremacist government of South Africa.

An AISEC representative told *The Daily* his group was not concerned by the MSS's anti-apartheid position.

"You have to consider it from the perspective of the students. A lot of students feel they would like to be employed by the Royal Bank," he said.

AISEC is wholly funded by the Faculty of Management and describes itself as an "apolitical group which serves the 'majority of students'."

MSS Vice President Internal Yat K. Lo claimed the MSS was

unable to influence AISEC regarding the Royal Bank. Although AISEC is a club and occupies space in the building, he said, it has no other links with the student government.

"They reserved the space (in the Ballroom), and as a club that is their right. We cannot deny them space," said Lo.

According to the AISEC representative, the MSS did not make any attempt to prevent the Royal Bank from attending Career Day.

"And if they (the MSS) ask us to leave out the Royal Bank now, the answer will be no," said the AISEC spokesperson last week.

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GUELPH (CUP) — Guelph University's student union has thrown its support behind the Communist Party of Canada (Marxist-Leninist) by adopting the programme of its "anti-imperialism" vanguard called the People's Front.

But the decision has already angered at least one council member.

"I do not support this motion," said Jim Ryan at the council meeting where the four-point programme was presented. "I disagree with throwing our support to groups such as the People's Front."

The motion passed by council adopts the following points:

- "the struggle against the attacks on the economic rights of the workers and the broad masses of the people;
- the struggle against im-

VANCOUVER (CUP) — First year enrollment at B.C.'s three universities has dropped dramatically, spurred by rising student unemployment rates, hefty tuition hikes and an all-loan student aid programme.

Hardest hit is the University of Victoria, where first year numbers are down by a whopping 18 per cent.

The University of British Columbia is a close second with a 17 per cent drop. UBC administrators recently pegged enrolment at 3,250 first year students, and about 700 fewer students are expected to show up.

UVic's Howard Petch blamed the decrease on the B.C. government's elimination of student grants. He said the

enrolment decrease will cause "horrendous" budget problems for the university next year.

Margaret Copping, UBC student union president, said the rising costs of education are responsible for the drop in enrolment. But she added an increase in tuition is not the only factor.

"If there was a suitable student aid programme then tuition fees wouldn't matter. But in the absence of a better student aid programme, tuition fees are an increasing problem."

Tuition fees rose substantially in B.C. last year, with increases of 33 per cent at UBC, 34 per cent at Simon Fraser and 26 per cent at UVic. B.C. fees are now among the highest in the country.

perialist war preparations and the danger of imperialist war

□ the struggle against racism, racist and fascist groups, and the fascization of the state and all aspects of life."

Ryan said he objects to the groups' connection to the CPC (M-L) and its overtly political nature.

But student union president John King said the organization is non-partisan. "It may adopt Marxist-Leninist language like 'imperialist' and 'fascist'... Just because they call each other 'comrade' doesn't make them CPC (M-L)."

King said adopting the motion reflects council's desire to address relevant social issues.

Ryan agreed, but said the approach groups take to issues is equally important.

"Of course I'm against fascism. Of course, I'm against racism, and I'm against war," Ryan said. "But who's an imperialist, who's a fascist, what's an imperialist war?"

MSS meeting

by Amy Kaler

Tuesday night's Students' Council session concentrated on many contentious issues ranging from club autonomy to the Québec student movement.

Vice President External Martine Gagnon brought McGill's participation in the Québec student movement under review once again. She had attended summer sessions sponsored by the Réassemblement des association de Etudiant(e)s Universitaires (RAEU).

McGill remains a non-active member of the competing Québec student organisation, l'Association Nationale des Etudiantes Universitaires (ANEQ). Although McGill's active membership lapsed last year, the university remains a member of ANEQ.

Gagnon favours RAEU over ANEQ. "Personally I prefer RAEU," she said.

Councillor Ramesh Singal questioned Gagnon on her decision to participate in RAEU rather than ANEQ.

"Will we fluctuate (between ANEQ and RAEU) according to vice-presidential

preference?" he asked. "We need a committee to formulate policy on this. We need a long term commitment," he added.

Gagnon said she was "formally invited to RAEU. ANEQ did not invite me."

As well, she said, "McGill has been too isolated from other universities in Québec."

Gagnon proposed a meeting of student government executives from all of the Québec universities, (which excludes CEGEPs), to create better relationships among them. She also suggested the creation of a MSS Advisory Committee on External Affairs to help in policy formulation. However, there is already such a committee in existence.

Later, Arts Representative to Council Andrew Diamond queried the changes made in Gert's Pub.

"The pizza quality's gone down, beer prices have gone up, and we used to sell more pizza than anywhere in Montréal, he said. "We're just a student operation, we shouldn't be charging these kinds of prices," added Diamond.

Love and Violence part III



The dark side of family life

by Lisa Weintraub and
Albert Nerenberg

Every second woman is the victim of a coercive sexual experience at least once in her life. Every third man is a victim as well. 80 per cent of the time s/he will be a child when it happens.

99 per cent of all assailants are male.

These statistics are from the latest Canadian government study on child sexual abuse, the Badgley report, released in August of this year.

The Montréal Sexual Assault Centre defines child sexual abuse as any adult's negative, exploitative or coercive sexual relation with a person under age 18. It ranges from voyeurism and molestation to rape and murder. It includes flashers and the exploitation of children in pornographic films.

According to the report, in most cases the child is assaulted by someone s/he knows, without the use of physical violence. Overt force is seldom needed to assure compliance and is usually avoided to maintain secrecy. Incest involves a particular process whereby children are conditioned over a period of time to accept sexual activity with a member of the child's "family circle." The child is told to keep the event(s) secret, usually with a

warning that dire circumstances will follow should the secret be disclosed. Those who work with victims of incest say the shame and guilt that results from this is one of the most painful aspects of the abuse.

According to Debra Trent, coordinator of Sexual Assault Centre, "incest is similar to acquaintance rape (rape by friends or acquaintances). The victim feels betrayed by someone they trusted," she said. "Lack of trust and fear of intimacy mar the adult lives of most of those who have experienced sexual assault," added Trent.

"Contrary to claims by child molesters posing as child liberationists, sexual abuse has been linked to learning disabilities, schizophrenia, drug addiction, prostitution, alcoholism, suicide, self-mutilisation and generally low self-esteem," she said.

Both boys and girls are victims of abuse, but boys are most often subjected to assault by strangers. Rich Snowdon, a Californian working to prevent incest, notes the gender breakdown: girls who are sexually victimised grow up to be adult victims of sexual abuse and battering; while boys, identifying with their abusers, choose the role of aggressor instead.

Child assault prevention programs presently springing up across Canada are aimed to break this cycle of violence.

STATISTICS

The youngest known victim of incest is 4 days old.

In 80 per cent of these cases, the girl or boy is assaulted by someone s/he trusts.

Incestuous assault lasts an average of 7 years.

Myth: Most child sex offenders are mentally ill or mentally retarded.

Fact: Men who sexually abuse children cannot be easily distinguished from other men. Child molesters often seek employment or activities that offer them access to children. (Child molesters assault 60 kids in their lifetime, on average.) Many offenders are upstanding community members.

Myth: Women exploit male children as frequently as men sexually abuse female children.

Fact: While women may neglect or physically abuse children, only 1 per cent sexually abuse children.

Myth: Mothers collude in incest.

Fact: 75 per cent of mothers have no knowledge of the "secret" and those who do are often desperate to protect their family from breakdown or poverty.

Myth: Incest occurs only in poor families.

Fact: Sexual abuse of children occurs in every neighbourhood and school community across the country.

Myth: Most children who are sexually abused do something to cause the abuse to occur. Little girls are provocative.

Fact: The responsibility for the abuse lies solely with the adult offender. To say the way that children seduce adults is a rationalisation for the adult's failure to control his or her own behaviour.

Myth: Incest and other sexual activity between adults and children is not necessarily traumatic or harmful to the child. Damage results when the secret is exposed.

Fact: The evidence clearly proves significant trauma results in children who have been subjected to sexual activities with adults. Children are dependent on adults and cannot make a free, mature, equal decision. Children suffer because they are forced to keep a terrifying event secret. They harbour feelings of guilt and terror. Disclosure may be painful, but it is the first and essential step to treatment and recovery.

DAILY

MSS: Overdosing on Rights

On Tuesday evening, McGill Students' Council gathered in the cafeteria. They gathered together mainly to ratify some innocuous resolutions the MSS Executive Committee (MSSEC) had passed by themselves over the summer. So innocuous, in fact, were the resolutions that the MSSEC didn't even give the councillors copies of the resolutions to be discussed until the day of the meeting.

Two of the motions dealt specifically with the Womens Union (WU), but clearly had implications for all clubs.

The motions were presented to a group of councillors and club representatives who had been informed of the meeting only two days in advance, instead of the constitutionally required five. Said Faculty of Education representative, Mike Wiston, "I haven't a clue about these proceedings and I'm ill prepared. I'm not sure if I am representing my faculty at all."

This year's Students' Society, like its predecessors, appears to be banking on the inexperience of elected student representatives to ram through motions. MSS President Grace Permaul, suggested to one councillor that he "think carefully and use his judgement" when he challenged the constitutionality of the meeting. But the meeting was finally ruled unconstitutional. But not before some members of the executive committee voted in favour of pretending it was a constitutional meeting. Many wanted the meeting to continue regardless of the fact that Council was violating their own constitution. They were overruled on a technicality: it was unconstitutional because councillors were not notified five days in advance as their constitution requires.

Is this how the Executive Committee expresses their respect for both democracy and their own constitution?

But the lack of democracy is not the only problem. The main cause for the commotion are the three motions in the Executive Committee's report which refer specifically to the Women's Union listed below:

8.1: "It was resolved that: The Womens Union not be permitted to hold the Women's Only Dance in the University Center..."

8.2: "It was further resolved that 'The Women's Union not be allowed to use the name of the Women's Union or the name of the Students' Society of McGill University for such a Women's Only programme at any location.'"

The first resolution prevents the Women's Union from holding events open only to members. (In order to be a voting member of the Women's Union, one must be a woman.) But the second is far more threatening. It prevents the McGill Women's Union from participating with any other Montréal women's groups in any event unless it is open to men. This could be used to rule out Womens' Union participation in the annual Take Back The Night March, as it is and traditionally has been an event only for women. Any discussion group on sensitive issues such as gynecology, rape or abortion would have to include men.

The resolutions are an attempt to limit the autonomy of the Women's Union. The Women's Union can hold no events open only to its membership, unless it changes its membership policies to include men; a move which would nullify its *raison d'être* — it would not be a women's union.

The Women's Union, like a few other Students' Society groups, was formed for students with needs which were not being met by regular MSS programmes and services. When the Women's Union began, it was not a part of Students' Society and when it joined, it was understood that it would restrict membership to women. Yet many of its services are available to men — men use the birth control clinic and attend discussions given at the WU.

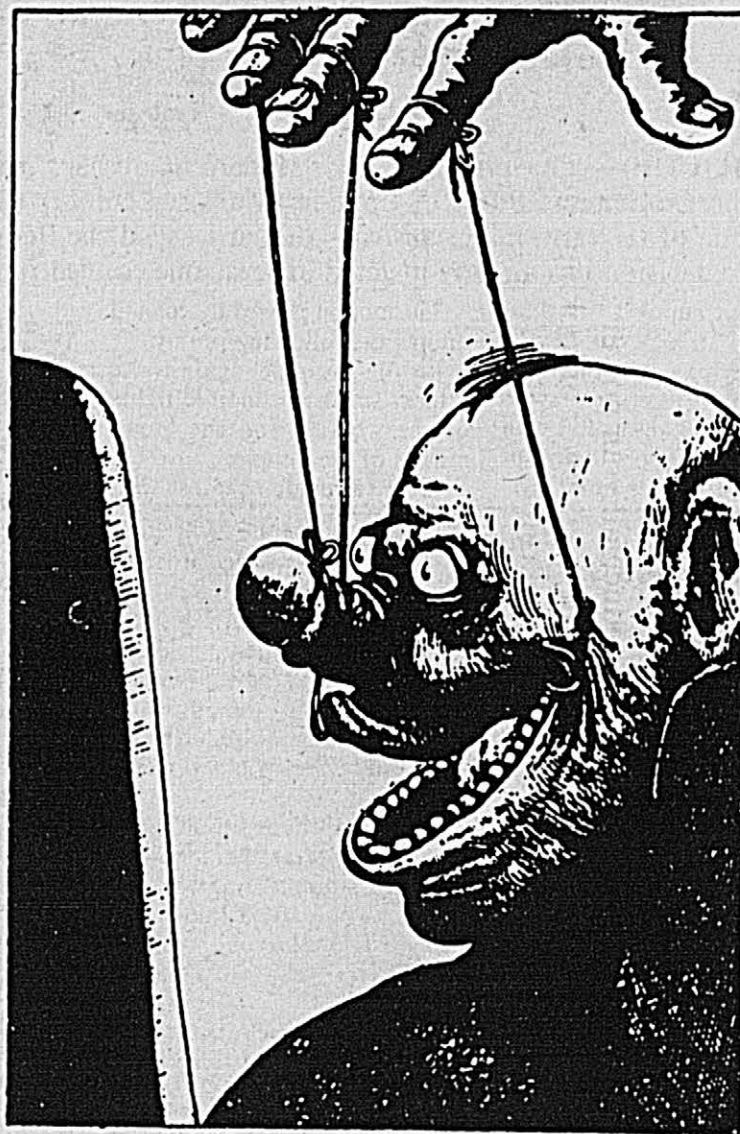
Essentially, the MSS resolution is the first step to changing the WU constitution without consulting its membership and, it appears, without adequately informing student councillors and club representatives.

At the Student Society 'discussion group' Tuesday, Vice President Finance Scott Keating defended the resolutions saying "The Canadian Charter of Rights does not allow discrimination on the basis of sex. A women's only club is discriminatory."

It appears that Mr. Keating is even more of a stickler for equality than our own government. He wants to protect those who others are being protected from, under the Charter of Rights and Freedoms. Even the Canadian government has recognised the need for women to have their own groups: witness the Canadian Council of Women.

Karen Bastow

Melinda Wittstock



HYDE PARK

The McGill Women's Union is a service oriented collective run by women. Our services include: an informal drop-in centre; a library concentrating on areas of women's concerns; chairing weekly meetings and special events to present and discuss topics relating to women and society, sponsoring both education and social events (guest speakers, seminars, films, etc.), providing a link between the McGill population and women's services and organizations located off campus, holding weekly meetings of the caucus on lesbianism, and running a Birth Control Co-Op where people can purchase contraceptives and obtain information.

The Co-ordinating Committee consists of six women who oversee the

general functioning of the union. All active members play a role in the initiating and carrying out of projects, and are involved in decision making. Men play a supportive role in the organization and provide valuable input in many areas. Although the majority of our activities are open to both women and men, our primary concern is to serve the women of McGill.

In essence, the union is centred on the present. It reflects the aims and aspirations of those involved at any particular time. It provides an outlet for the expression of individual thoughts and the pursuit of individual interests and goals with the aid and enthusiasm of others.

The McGill Women's Union

Career days protested

by Collin McKay

Student protests against the Royal Bank of Canada, Atomic Energy of Canada Ltd (AECL) and the Canadian Armed Forces accentuated both Concordia University's and McGill's Career Days.

At Concordia Monday, the Québec Public Interest Group (Q-PIRG) handed out leaflets denouncing the environmental and health hazards brought about by AECL.

"AECL has no satisfactory methods of disposing with nuclear waste and their plants emit unhealthy levels of radiation — in short nuclear reactors are the most dangerous

ways in which to produce energy," said Phil Boerma, a Q-PIRG leafletter.

Yesterday the Communist Party of Canada (Marxist-Leninist) — the "Go-Albania" party — picketed McGill Career Day, protesting among other things, imperialist war preparations.

McGill Project Ploughshares, in an unrelated protest, leafleted against the presence of the Royal Bank, Department of National Defense and AECL.

The Career Day sponsors, AISEC, responded by attempting to have Q-PIRG and Project Ploughshares removed. Both attempts failed.

the Supplement

for Fall

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but neither
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in return for money to spend on us
have no energy left
to do anything
but gaze at us.

At the same time you use us
to feed the eyes of others
for you cannot let them see
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so we become your persona,
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and you come to realize that
you are a person
only as much as your mask
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And you go on producing us,
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Because the *Daily* is now without an editor for the Supplement, the listings will be a collective effort by staff and anyone else who knows something that's going on. That means you. Bring your listings ideas down to the *Daily*, Union B03, and put them in the big envelope marked listings. We cannot guarantee publication, but we'll try.

STAGE

Joe Beef on Wheels: The Black Rock Theatre Group is performing David Fennario's *Joe Beef: A History of Montreal* as a bicycle tour of Pointe St. Charles and Verdun. The school on Verdun Ave. that they performed in last spring has since been demolished, hence the bicycle tour.

It costs \$6, that goes toward building a community theatre. A very funny play, you might also learn some little known Montréal history.

For advance tickets, phone 767-3582. Tour leaves from the Black Rock centre (5365 Lasalle Blvd.) at 13:00, Saturday and Sunday.



Romiet: Julio!

Mike Macdonald: If you're in the mood for Saturday Night and SCTV like comedy, then Mike Macdonald might be the act for you. He has been compared to Howie Mandel, the comedian who inflates surgical gloves with his nose, and has been seen wearing oversized sunglasses while strumming a tennis racket. You figure it out.

Saturday and Sunday, Sept. 29 and 30, 21:30. Club Soda, 5240 Park. Tickets: Sat., \$7.50, Sun., \$6.50. Available at Club Soda and Ticketron outlets.

Theatre Sports: Theatre Schmeatre presents "Powerlessness Night" this Sunday at Theatre Sports. They said they weren't sure they wanted to do it, but they found out they had no choice. Powerlessness to the People!

Sunday, Sept. 30, at Le Steppe, 5175 Park Ave. Students: cheap! \$2.00.

The Wackies: skit comedy in conjunction with a man who makes prank telephone calls named **Shin King**. Apparently this is stand-up comedy, anyway

McGill Artyfax

Players Theatre is risking its position as a mainstream commercial student theatre for middle aged people. Its first production, will be controversial British Playwright Edward Bond's "Saved." The play was originally banned in London.

The play will be directed by Douglas McDowall of Theatre Shmeatre, who plans to set the play in contemporary working class Montréal. According to McDowall, in *Saved*, Bond reveals the working class with a new impoverishment — TV. Auditions will be held Tuesday, Wednesday, Thursday next week. Exact times will be announced on flyers distributed around campus.

The English drama department will be following its old formula this year: "do what the others do, but do it a few years later and do it worse." Their first production will be "Waiting for the Parade" by Canadian playwright John Murrell. Waiting was done by Montréal's Centaur Theatre in 1980 and again by National Theatre School here last year.

The play opens on October 17th and is directed by Myrna Selkirk.

But the English department is not stopping there. Playboy of the Western World by J.M. Synge, an old standby for high schools, universities and amateur theatres will be auditioned. Monday, Tuesday next week. It will be directed by Paula Dankert and opens in late November.

Tuesday Night Café, a student-run theatre under the supervision of the English department, is putting on Tom Stoppard's 15 minute version of Hamlet. Its runs from 9th to the 12th of October as a lunch time presentation. From the 16th to the 20th of October, TNC is also bringing in a production of Athol Fugard's anti-apartheid play, *The Island*.

This Friday night the McGill Film Society offers Animal House at 6:15 and 8:15 in Leacock 132. Saturday Night, same times same place. Mash.

Uta Hagen, well known American actress and theatre instructor, told a gushing audience of aspiring performers and fans who filled Leacock 132 Monday how to revitalize contemporary theatre.

The high point of Hagen's speech was a critique of the actors Equity unions, which she claims are responsible for much of the unreasonably high costs of producing professional theatre.

The rest of the event took on the atmosphere of a political rally, a lot of hype and glorious empty phrases, answered by rounds of applause. Examples of her emotion packed pleas to young performers include a call for "genuine theatre", "sincere theatre", "passionate theatre", and "theatre about real people". However, Hagen went into little detail about more concrete issues in theatre.

When a black woman asked how she was to overcome obstacles as a black actress, all eloquent phrases were quickly dropped. "I have black people in my class and they have exactly the same problem as white people — laziness," said Hagen.

Then we were treated to Reagan-style criticism — wherever there is a problem there are lazy people.

Catherine Bainbridge

it's free.

At Station 10, 2071 St Catherine's St W, Sept 30.

FILM

We of The Never Never: Considering the critical attention that Australian films have been getting over the past year or two, it might be worth having a look at this 1983 film directed by Igor Auzins. Like many Australian films, this effort explores survival in the frontier, this time in the context of a woman struggling to gain the respect of men around her.

Sat., Sept. 29, 19:00, at the Seville, 2155 Ste. Catherine St. W. Admission: \$2.99.

Jacques Becker: The Cinémathèque québécoise is featuring the films of French filmmaker Jacques Becker through this Sunday. Featured are *Dernier Atout*, *Goupi Mains Rouges*, *Antoine et Antoinette*, and others. Call the theatre for details.

Tonight through Sun., Sept. 30, at Cinémathèque québécoise, 335 de Maisonneuve E. Phone: 842-9763.

Blow-up an Antonioni film from the 60's is playing at Parellel Cinema. About a male fashion photographer, and all his

please turn to page 11

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Psychedelic furs: on the edge of commerce

by Colin McClelland

The Psychedelic Furs stopped recently in Montreal for three shows on two dates of their '84 world tour. After two shows sold-out for Tues. Sept. 25, at the Spectrum, another show was added on Monday.

The Spectrum is a remarkably good venue because of its size and set-up. A stage-wide dance floor surrounded on three sides by tables and chairs on a raised platform enables more than adequate viewing for both thrashers and the more reserved.

The Furs attracted their share of both types. To me, it appeared that many felt reserved, but perhaps this was due to the sedative affect of the opening act, Katrina and The Wayes; a

guitar, Tim Butler on bass, and Richard Butler on vocals, the Furs opened up with *Love My Way*, from their *Forever Now* album. The live band also incorporates a rhythm guitarist, drummer, horn player and occasional keyboardist to fill in the spaces.

Richard Butler clown-danced across the stage, something remotely like David Bowie and Mick Jagger in the same leap. He was wearing a baggy black suit adorned with a spiraling gold snake bracelet. Butler appeared quite theatrical, and yet very personable. He used the characteristic Bowie-stare frequently, but maintained a humorous rapport with the audience between songs to enhance the atmosphere.

Butler's unique vocal sound and style separates him from the rest of alternative music, by creating a mysteriously swirling effect which seems to weave through the music. Butler's voice projects an eerie raspiness that leads the listener deeper into the music — one is forced to listen carefully to understand the lyrics.

The Furs have always been intelligent lyrically. However, their lyrics have changed, *Pretty in Pink*, from their second album *Talk Talk Talk*, is cynical. Newer



pittiful concoction of "Creedence Clearwater Revival meets The Pretenders in some lost episode of *The Flying Nun*".

Nonetheless, the Furs jumped to the stage amongst swirling fog and spectacular lights to relate parts of their 7 year history. Having roots in the original upheaval of alternative music in the summer of '77, the Furs have not been static in their career. *Mirror Moves* is the latest in a line of creative material that the Furs have consistently released.



Only a few bands from the early days, such as Siouxsie and the Banshees, have had sustained and comparable success.

With the three remaining original Furs, John Ashton on

work, like *Here Come Cowboys*, from *Mirror Moves*, is marked by slicker and more up-tempo production. The Furs increased dabblings in synthesizers have resulted in a smoother and often more optimistic sound, as is apparent in *Heaven*, also from their latest album.

Their current album is a successful balance of commercial appeal and original sound. However, the scales could tip with their next effort.



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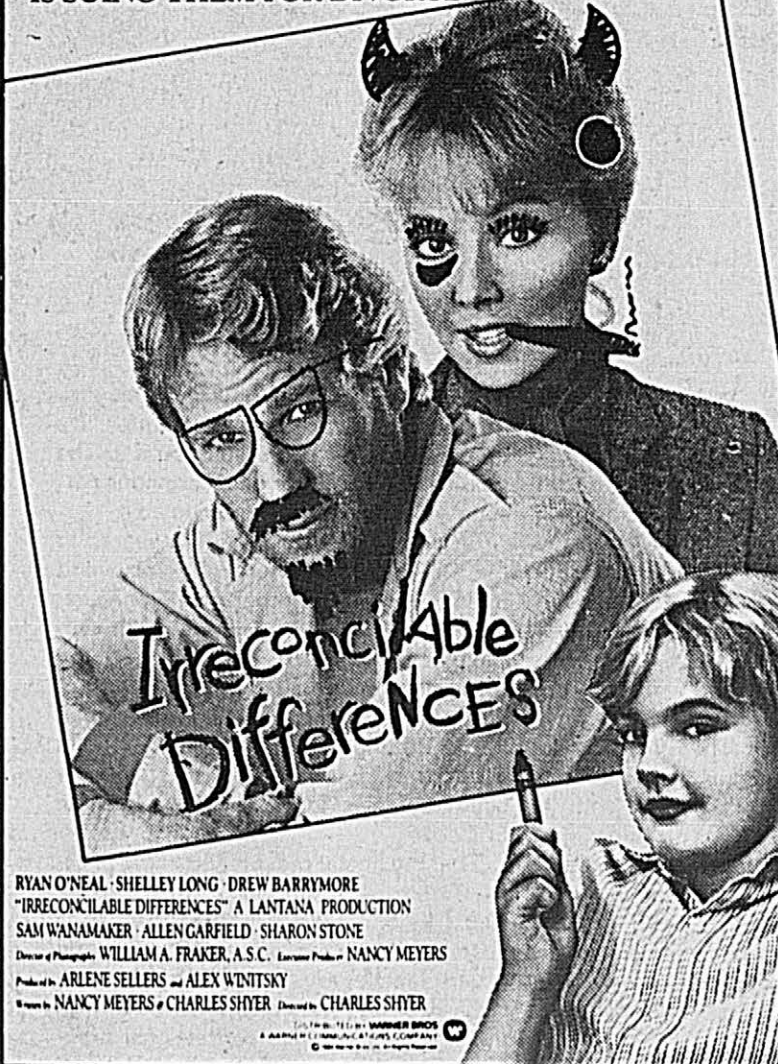
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OPENS SEPTEMBER 28th AT A
THEATRE NEAR YOU. CHECK YOUR
LOCAL LISTINGS FOR DETAILS.

Tightrope: Eastwood turns 'dirty liberal'

by José Arroyo

Richard Tuggle's *Tightrope* is a poisoned oasis in Clint Eastwood's arid filmography. The accolades the film has been garnering seem to arise from the way that Eastwood successfully works against his very rigid, conservative, image to create a hipper, more rounded character. I guess critics were so thankful for the change that they did not notice that the film's underlying assumptions are still very conservative.

Lone avengers bringing law and order to the urban jungle have lost their place in Hollywood films. In the Reagan-Mulroney era, Clint Eastwood's *Dirty Harry* would support, and be supported by, the establishment. He would most likely be a senior executive in the local police force.

To adapt to the present political environment and yet maintain his popularity,

They're always out."

Wes, however, is more human than *Dirty Harry*. He is depicted as a nurturing single parent of two daughters who takes in stray dogs. This, of course, when he is not shown stalking the killer in the lurid New Orleans underworld.

The Eastwood character is further complicated because the script has taken away the impeccable moral credentials that made Harry so self-righteous. In *Tightrope* he has a nightmare about killing his lover. He's also not above taking freebies from the prostitutes he's interrogating (Tying them to a bedpost is a stimulant for him.) One, we are told, that only developed because his ex-wife "didn't want

sumption is welcomed by his old audience while it can be overlooked without too much fuss by many a 'progressive'. (It is still surprising that the sight of the feisty Bujold meekly offering herself to be handcuffed by Eastwood was so easily overlooked.)

Eastwood's efforts to change his image as a homophobe (and there can be no other intent behind his maybe-I've-tried-it statement) are both opportunistic and dishonest. Shortly after hearing that statement, we are shown one more promiscuous fag meeting a dreary end. This is typical of a film which dangles a carrot before your eyes and then shoves it up your nostril.

Tightrope is a very slick film. It has an entertaining screenplay, is efficiently shot and lit, and has enough action to keep things moving briskly. However, those



WHERE DID MACHO IDENTITY GO?

Eastwood has had to modify his character (the man is a one-role actor). In *Tightrope*, he does it so well that the film is both a commercial and critical success. Even the *Village Voice*, while saying it's "an ordinary, not tremendously successful, or violent, policier," also named it, "the best Hollywood film so far this year."

The film is ordinary. Though the movie is very clever at manipulating emotions and eliciting visceral responses from its audience, its narrative, direction and cinematography are fairly conventional. Why was it chosen to open the Montréal World Film Festival? Why has it received so much praise from a press usually antagonistic to Eastwood's films? The answer seemingly lies in the development of the Eastwood persona.

In *Tightrope*, Eastwood is Wes Block, a police investigator who is trying to capture a serial prostitute-killer in New Orleans. Block is still very much a chip off the old clone. When one of his cronies asks him whether he thinks the full moon will "bring out the crazies," his unequivocally authoritative reply is, "No,

tenderness"). He even says that "maybe" he's had a homosexual encounter. It's only a maybe, but it certainly expands the possibilities that Eastwood's previous persona would have found acceptable.

Eastwood has been made a liberal. In the self-contained world of Hollywood movies, there is no other name for a sexually permissive single parent with self-doubt. It is also evident that the marketing for the film, while careful not to alienate the usual Eastwood clientele, is exploiting his "liberality". Until *Tightrope*, Eastwood films have never been advertised in the *New York Review of Books*.

That the liberal press is so blindly praising *Tightrope* is surprising. Though Wes Block as a character is presented as a liberal, the way this presentation is made is very reactionary.

Eastwood is shown to fall in love with the liberated director of the local rape-prevention centre (Genevieve Bujold). But the film itself is anti-feminist. The killer in the film rapes his victims before he kills them. While the act itself is not shown, the camera lingers over the different bodies of these women in titillating detail. Eastwood knows his audience well. Women as spectacle for male con-

who claim the icon of reactionary America is suddenly showing up on the screen sporting liberal attitudes should look again.

Tightrope may be a revisionist *Dirty Harry* but dirty it remains.

Joe Beef

by Catherine Bainbridge

If you want to see David Fennario's *Joe Beef on Wheels* you better bring your bicycle.

Joe Beef on Wheels is a historical look at Montréal and its "great men", where the scenes are performed at the actual sites where they were set. Historic figures include those who supposedly made Montréal, James McGill, Simon McTavish, Hugh Allen, the Molsons.

"The play attempts to show that it was the people of Pointe Ste. Charles that made Montréal rich," according to David Fennario.

"We died fucking broke while they (Westmount) made millions," he said.

David Fennario was born in working class Montréal. In 1974 and 1975 several of his plays were performed at the Centaur theatre.

"The most exciting thing we

Salade

by Mark Dermer

Performance art, like rock video, a medium that no-one yet knows how to use properly.

Michel Lemieux's *Solide Salade* which is being performed tomorrow through Sunday at The Spectrum, a technically ambitious show that is no exception to the rule.

Divided into 12 "songs", *Solide Salade* is promising during the first but the repetition and lack of development of ideas through the second betray how sophomoric Lemieux is.

Also, the limits of Lemieux's ability

Prince: a purple

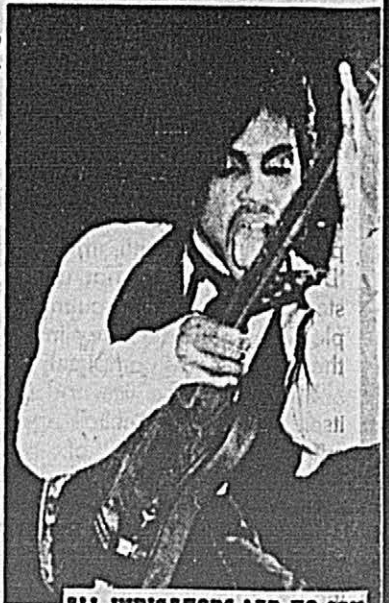
by Marian Macnair

Purple Rain is either a hilarious parody or a hopeless abuse of the classic rock star story.

From a critical standpoint, it ignores established traditions — acting, plot, and characterization. However, give Prince the benefit of the doubt, it may have been deliberate.

Prince, as The Kid, displays only two emotions throughout the movie: Love and anger. His standard method of interpretation of either or both is to strut like a bantam, state intensely, or break things.

My favourite scene occurs at the lakeside between The Kid and Apollonia, his female companion. Incredibly trite and predictable, it parodies the required "serious romantic scene" to perfection. Apollonia herself has been seen before.



ALL INDICATORS LED TO SEX

of a bicycle history

did at the Centaur was to
on his first exquisite
according to Pam Turpin,
representative for the Cen-
theatre.

Fennario's first play, *Balcon*,
people are shown losing
jobs and their homes.

to the Centaur's audience
was funny," said Turpin,
"people who come to the
Cur are very rich. None of
th have ever had such
tries," she said.

David Fennario left the Cen-
theatre that year and now all
plays are performed in his
community by working class
people.

Beef is Fennario's first
play since he left the Centaur.
Joe Beef was a legendary hero
of dockyards, says Fennario.
He owned a bar down at the
Montreal waterfront in the 19th
century. "Unions were just star-

ting up then and workers had no
unemployment, social in-
surance, none of the stuff we
take for granted now," he said.

In the *Lachine Strike* of 1877,
when the play is set, workers
went out on strike to try and get
a 9 hour day.

"Joe Beef fed them all, the
strikers and their families, for 6
weeks," said Fennario, "Without
him they would have all starved
to death."

Joe Beef on Wheels is hap-
pening this Saturday and Sun-
day at 1 o'clock. Everyone
should meet at the Black Rock
Community Centre, 5365 La
Salle Blvd., in Verdun. Act 1
starts by the St. Lawrence River,
and by Act 4 the audience will be
at Joe Beef's original bar in Old
Montreal. After the play
everyone is invited back to the
Black Rock Centre for chili and
beer.

ce not solide

sing, dance, and write music become un-
comfortably obvious as the performance
goes on.

But Lemieux does show promise.
Because he has a sense of what is
elemental to light, music, and move-
ment, he is able to balance these com-
ponents well enough to transcend them
individually and define his medium.

Defining is not enough, however.
Lemieux will have to learn to use his
medium — which means developing his
ideas fully, and practicing his singing and
dancing — before one will be able to
evaluate his art.

parody

The role of *The Kid's* rival, Morris Day,
is difficult to explain if the movie is to be
viewed as a complete farce. If the movie
is to be taken seriously he provides an
element of genuine if farcical humor.

However, Morris Day, is the only ex-
ception in a movie that laughs at itself
from start to finish. Even Prince's stage
performances, with the exception of
'*Darling Nikki*' are not up to his usual
standards. The music culminates in "*Pur-
ple Rain*", which as the climatic song of
the movie, flops completely.

The real crime lies not in the movie
itself, but in the public's apparently un-
critical consumption of it. Whatever
Prince's intentions, the movie is a parody
of the life of a performer, and not a good
one at that. There was not much laughter
in the theatre, and the soundtrack is sell-
ing very well indeed.

by Robert E. Pennant

If conventional theatre has left you
feeling flat and indifferent, *Le Théâtre de
Bouffons* (Theatre of the Buffoons) offers
a thought-provoking and entertaining
alternative.

Théâtre de Bouffons is both the name
of a new drama workshop in Montréal,
headed by Grant Heisler and Bob Pot,
and the innovative concept to which it
owes its existence.

Part of the allure of this new genre of
theatre is the fact that it defies categoriza-
tion. It is a hybrid of many dramatic styles
ranging from classical Greek to
Shakespeare.

Also referred to as Theatre of the
Grotesque, the form was developed in
the late seventies and early eighties by
Jacques LeCoq at his school for mime in
France, from which Grant Heisler was a
graduate. Grotesque theatre works on

the premise of parody and satire of
universal themes, platitudes and adages.
Incorporating aspects from different areas
of the performing arts — music, drama,
dance — helps to bring the parody and its
message to the audience.

However, grotesque theatre's impact
comes from the performers themselves:
the buffoons. They are the embodiment
of "the bizarre aspects that their name
connotes. They are alternately friendly
and intimidating caricatures of a person's
physical and emotional deformities. This
stunning visual effect is created with sur-
prisingly minimal stage make-up and
costume.

The buffoon has a rapport with the au-
dience similar to that of a clown or court
jester; through the mirth, they both have
a message to proclaim. Their repulsive,
pathetic images make them outcasts, but
it also gives them the freedom to brazenly
poke fun at our analysis of life.

This is part of the rationale behind *Le
Théâtre de Bouffons*. The buffoons hold
a distorted mirror up to the audience so
that we can laugh at our deformities in

the same manner that they laugh at their
own.

"There is honesty in such a perfor-
mance," says Grant Heisler. A lack of
honesty in the performance of the actor
in conventional drama is what prompted
Heisler and Pot to bring grotesque theatre
to Montreal.

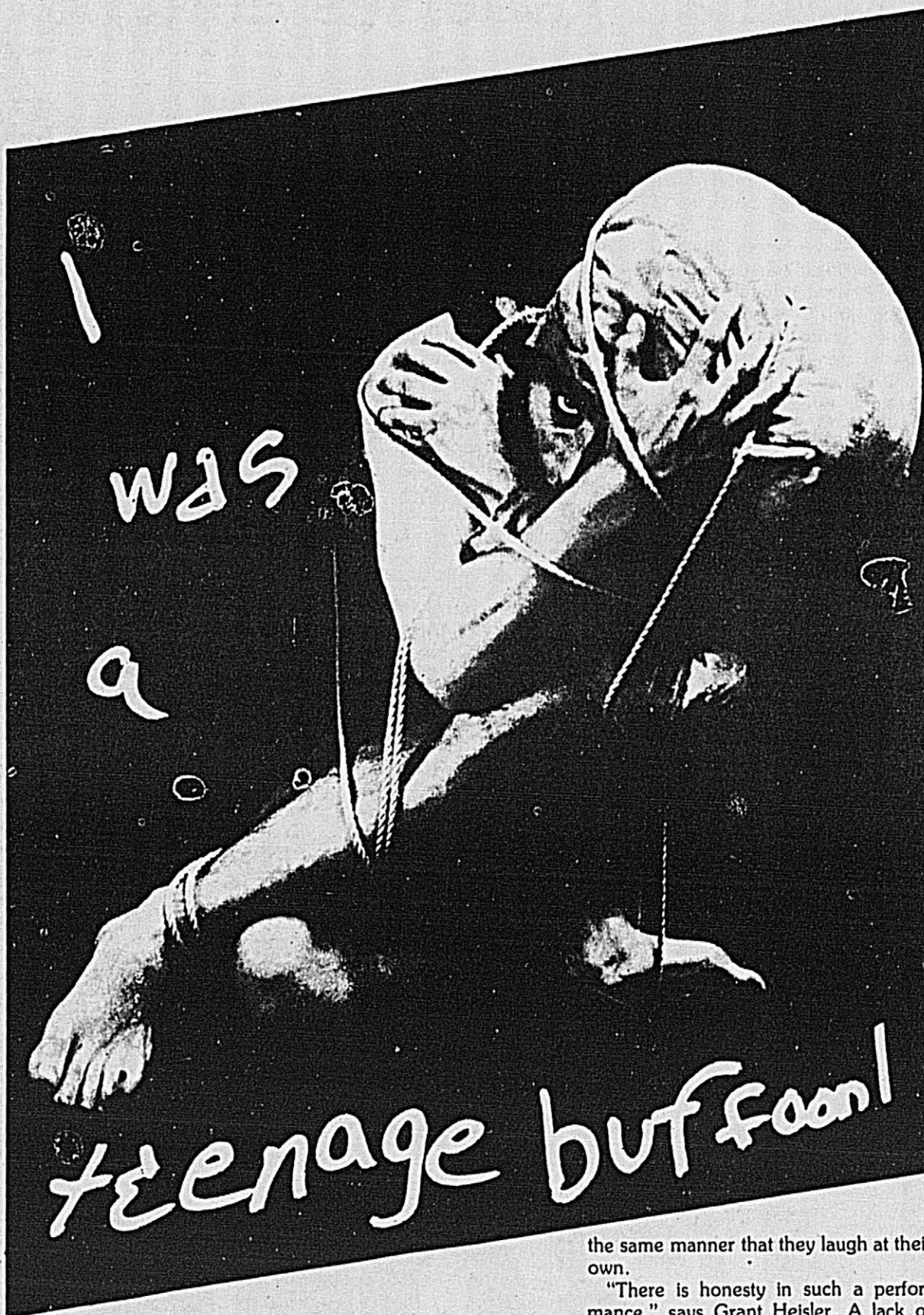
"All that my training in mainstream
drama taught me was how to be a great
pretender," says Heisler.

Regular theatre is too cerebral, accord-
ing to Heisler. The student in a *Théâtre
de Bouffons* workshop may have to shift
his or her emphasis from analysis of a text
to spontaneity, which allows for honesty.
Pot and Heisler attempt to equip the stu-
dent with basic skills to apply to standard
areas of performing arts.

Pot and Heisler offer technical
workshops as well as acting and puppet
manipulation, all based on the same
satirical premise. Their shows and
workshops have been successful
throughout their tour of Canada and
Europe.

The two directors are optimistic about
the future. When asked to speculate
about establishing a trend for Theatre of
the Grotesque in Montréal, Heisler and
Pot proudly proclaim:

"We already have."



Art: small galleries delight

by S. Seymour Smith

For some of us the "high" induced by Montréal-Tout-Terrain will make any new showings of contemporary art pale in comparison. Nevertheless, upon initial sampling of some of the new local exhibits I found enough strong work to satisfy even the more discriminating viewer's palette. Here is a brief description of two of the more interesting exhibits in the St. Denis/Duluth Street area:

Walking east on Duluth from St. Laurent one takes a right turn on Drolet to find **Galerie Joyce Goldman**. Many of us will remember the gallery as a great

little second-hand clothing store. Since July, this new face on the block has made a name for itself as a great little gallery, fitting in with the ambience of the surrounding village.

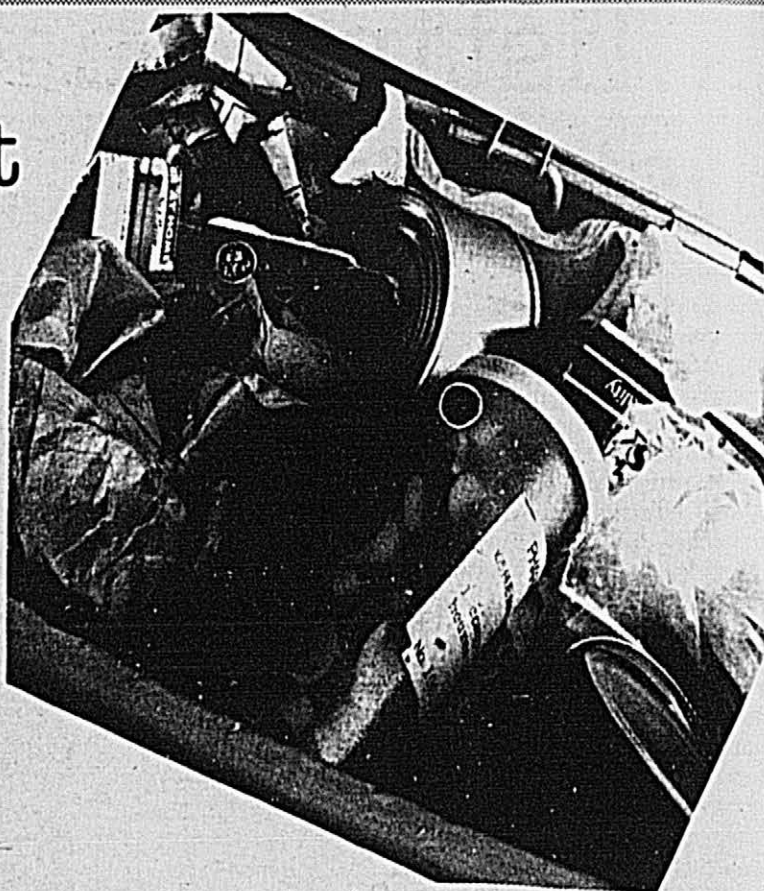
Only just into its second show, the gallery is already endearing itself to the arts community with its emphasis on contemporary and relatively obscure artists. Coming at a time of restraint, this direction should be applauded for the financial risk involved in showing relative unknowns. It also brings a welcome injection of life into a sometimes dry gallery scene.

Until October 7th, the Joyce

Goldman Gallery will be exhibiting a dozen new paintings by **Gerard Pedros** and **Francis Caprani**. Described as "concerned artists", Pedros and Caprani buck tradition by not only exhibiting together but, at times, even working on the same painting together.

The works have a consistency of form inasmuch as the works are similarly large in size, brightly graphic in colour, and animated in depiction of subject. Seen together, the unity of form in the exhibit works to clarify the thematic content of the art; there are no hidden messages here.

The paintings always depict



people sharply in the foreground against a single brightly-coloured background. This creates the effect of a startling proximity, a feeling unique to crowded city sidewalks and bars.

Pedros and Caprani sometimes choose to include a collage made from contemporary media images, which peeps out from under a wash of paint. Often composed of pornographic images, they create a

sad commentary on Western values.

These paintings have impact. As if by a camera, the occupants of a steamy nightclub are captured posing, lighting cigarettes, and looking furtively for love. Pedros and Caprani remind us that we work hard and we play hard. In the process of this high-stakes life our values seem to have become hopelessly jaded and alienated from the environment we've created.

Continuing to walk east on Duluth, we come to **Galerie Aubes** at 3935 St. Denis. One might be relieved to find that the **Pierre Rondeau** exhibit is in a lighter vein, a humorous artistic catharsis of sorts. The Aubes Gallery, having just completed a book competition for artists (now on a six city tour), is continuing this theme with Rondeau's drôle exposé on the artist's life in the form of a lifesize book. One literally steps up and through the cover of a book to enter a "library of objets d'arts".

Inside the library one finds, along with some lovely prints, the objects of an artist's life which, together, tell a wry biographical tale of rejection and poverty. At the first station the viewer is encouraged to manually examine the contents of several containers. These objects of the "cultural worker" include a first-aid-cure-through-art-kit, replete with "pharmartist pills". Beside it are the annual reports of "Art Ovar"; the revenue list includes a category for money earned at the dépanneur and another for begging. Check out the "Rejected Art/Rejects Art" garbage bin. Re-crumple the art before putting it back.

Getting thirsty? A note on the refrigerator advises us that, in order to be successful in art, one should: a) Drink beer (Take one out of the fridge); b) Draw anything you like; c) Choose big words (also in fridge); d) say anything about your work using these words.

Oh yes. Don't forget to play "grant roulette" before you go.

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We've got a good thing going



...listings listings listings listings

continued from page 6

Monday night, there's **The Seven Sisters**, a pleasant, derivative local group who has the notoriety of playing for a John Turner convention during the recent election. The group also opened for Toronto's **Parachute Club** at Concordia Sports Complex last week. Danceable, but not very interesting.

Foufounes, 97 E. St. Catherine's, \$5.00 on the weekends, \$2.50 for weeknight bands.

This Blue Piano plays at Club Soda Monday. Also a Montréal band, This Blue Piano has appeared on Montreal compilation records and done shows with other local acts. The music is both technically competent and original. Worthwhile. (At least one of its members works for Radio McGill)

Club Soda Parc Ave, Monday Oct 1., call for ticket prices.

Humphrey Salade at Station 10 Monday 30, Charlebois-esque New Wave. Heavy on the Synthesizers.

Fat: a multi-media event. A local Montréal band who does everything from industrial noise to Fred Frith inspired performance art. The event is in conjunction with other Montréal artists, certainly a good sentiment. And Fat says this weekend they are playing tunes. Probably will be good, at the least, interesting. 307 St. Catherine's W., across from the Spectrum, Admission \$4.00, Friday 28, and Saturday 29.

West Side Hip with Hubert Sumlin from Chicago, at the Rising Sun, an established yet still good Montréal jazz club. 286 St. Catherine's St. W., The Rising Sun, Friday and Saturday.

beautiful women, the film might be sexist, but it goes so far it's funny. Women rarely speak. However, it is easy to watch, the plot is experimental and the fashions are hilarious.

Also playing at Paralelle is a Quebec film called **La Turlut Des Annes Dures** by Gel Inaf. About the 1930's depression, this one might be a better bet. **Cinema Paralelle 3682 St. Laurent, Sept. 28 to Oct 4.**

MUSIC

Double Agent a local band is playing at the Foufounes. Don't know anything about the band, but the area is colourful. Friday and Saturday night.

Thurs. Sept. 27

Seville: Steppenwolf (eng. sub.) 19:15, Against All Odds 21:15.

Outremont: A Nos Amours 19:15.

Ouimetoscope: L'Aventure C'est L'Aventure 19:15, 21:30, Pixote, La Loi du Plus Faible 19:00, 21:15.

Fri. Sept. 28

Seville: Against All Odds 19:00, The Return of Martin Guerre, 9:15, Streets of Fire, 23:30.

Outremont: Diva 19:00, Rusty James (Rumble Fish) 21:30

Ouimetoscope: Etre ou ne pas être 19:15, 21:30, Stella, 19:00, 21:00

Sat. Sept. 29

Seville: We of the Never Never 19:00, Against All Odds 21:30, Streets of Fire 0:00.

Outremont: Les Cygnes Sauvages 14:00, Rusty James (Rumble Fish) 16:00, 21:30, Les Indaptés (The Outsiders) 19:30.

Ouimetoscope: Les Mots pour le Dire 19:30, 21:30, Retenez Moi ou Je fais un Malheur 19:00, 21:00.

Sun. Sept. 30:

Seville: Ghandi 15:00, Carmen 19:00, We of the Never Never 21:00.

Outremont: Les Cygnes Sauvages 14:00, Leçon de Théâtre d'Antoine Vitez-1 16:00, Les Indaptés 19:30, Rusty James 21:30.

Ouimetoscope: Les Mots pour le Dire 13:30, 15:30, 17:30, 19:30, 21:30, Le Dernier Testament, 13:00, 15:00, 17:00, 19:00, 21:00.

Mon. Oct. 1

Seville: The Dreamer 19:15, Nostradamus 21:30

Outremont: Salo ou les 120 Journées de Sodome 19:00, Rusty James 21:30

Ouimetoscope: Porté Disparu 19:15, 21:30 Beau-Père 19:00, 19:15

Tues. Oct. 2

Seville: The Return of Martin Guerre (eng. sub) 19:00, Fellini's City of Women (eng. sub.) 21:15

Outremont: Salo ou les 120... 19:00, Rusty James 21:30

Ouimetoscope: La Guerre du Feu 19:30, 21:45, Sweet Movie 19:00,

21:00

Wed. Oct 3

Seville: Lonely Hearts 19:15, Blame it on Rio 21:00

Outremont: Psychose II, 19:00, Le Gout de l'Eau 21:30

Ouimetoscope: Les Uns et les Autres 20:00, La Belle Captive 19:30, 21:30

CLUBS:

Blue Note, 40 St. Paul E. Sept. 27-29, Renee Lee.

Club Soda: Sept. 29-30, Mike MacDonald, Oct. 1, New Music Foundation (band showcase), Oct. 2, Evening of Improvisational Dance.

Biddles: Sept. 27-29, Make Gauthier and Biddles Trio.

L'Air du Temps: Sept. 27-29, Sextette. Rising Sun: Sept. 27-29, Hubert Samlin & West Side Heat Blues from Chicago.

Tatou, 3519 St. Lawrence, Sept. 27-29, Seven Sisters, Oct. 1, Experience Preferred but Not Necessary, Free Movie!

20:30pm.

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VICE-PRINCIPAL (RESEARCH) AND DEAN OF THE FACULTY OF GRADUATE STUDIES AND RESEARCH

The first five-year term of the Vice-Principal (Research) and Dean of the Faculty of Graduate Studies and Research, Dr. Gordon MacLachlan, will end on August 31, 1985. Whether or not the incumbent will consider a second term, university policy requires a comprehensive review of the position at this time. An Advisory Committee for this purpose has been established for this purpose and now invites comments about the post, nominations, or applications.

The Vice-Principal (Research) has overall responsibility for Industrial Research McGill, McGill International, the Office of Inventions and Patents, the Research Contracts Office, The Research Grants Office and the Biotechnology Office. The Dean of Graduate Studies supervises and administers the programs, budgets, and all activities of the Faculty of Graduate Studies. Appropriate scholarly and administrative experience is required; facility in French is desirable.

Please address replies to: Principal D.L. Johnson, F. Cyril James Building, preferably before October 31, 1984.



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To the Class of 1985

Foreign Service Officer Recruitment Competition - 85-4000 (FS)

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Closing date of Competition 85-4000 (FS) - Saturday, 13 October 1984.

Date of Foreign Service examination - Saturday, 13 October 1984 at 09:00.

Candidates applying in this competition must register with their placement office to write the FS exam.

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Taj Mahal: Beauty of the blues

by Daniel S. Hadley

When Taj Mahal clambered up with his guitar onto the stage at the Rising Sun last Thursday night and started to play, the one question that concerned me was "how do I go about being here forever?"

It was immediately apparent that he knew and loved what he was doing. Taj Mahal may have been around for a long time, but no one calls him a dinosaur. His musical longevity has earned him a power and certainty which results in an incredible nights entertainment — this is a show that makes me wonder why I don't spend all my time at concerts.

Taj Mahal's music was blues to the core. Its rhythm gives him the opportunity to do what he wishes with his voice, guitar and

body, his three main instruments. His first chord was unexpected — a crash of cymbals to wake the audience up out of their stupor.

"You've been drinking too much beer" he chastised us, as we were slow to respond. And we had to participate. It was our duty to supply the rhythm and enthusiasm to counterpoint Taj's guitar. Using quick changes between bone-rattling volume and sly, barely audible touches, his guitar work was expressive, and during one song even supplied the words for the chorus. The movement of his fingers twisted his face and body, telling the audience what this music was all about. When he switched to piano, the result was one of the most thrilling renditions of boogie-woogie I have heard.

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The Daily is a founding member of Canadian University Press (CUP), La Presse Etudiante du Québec (PEQ), and Campus Plus (CUP Media services).

DIRECTOR OF LIBRARIES

An Advisory Committee has been set up for the selection of a Director of Libraries. Nominations to and applications for, as well as comments about, the position are invited.

The director of Libraries is equivalent in academic rank to a dean and reports to the Vice-Principal (Academic). He or she will possess scholarly and administrative qualifications appropriate for the direction of a major university library system. These will normally include a doctoral level degree in an academic or professional discipline and previous experience in a university library. A degree in Library Science, Information Science, or Management, or their equivalents will be highly desirable. Fluency in French as well as English will be an asset.

Please send a curriculum vitae and the names of three referees to Dr. S.O. Freedman, Vice-Principal (Academic), F. Cyril James Building, preferably before October 31, 1984.



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Daily Staff Meeting:

Today at 4 pm in Daily Office

Elections for the following positions:

Photo Editor
News Editor
Sports Editor

Management Undergraduate Society

ELECTIONS

TO BE HELD
THURSDAY, OCTOBER 18, 1984

Nominations are hereby called for the following positions:

- U1 Class President
- U2 Class President
- U3 Class President

Candidates must:

1. be members in good standing of the Management Undergraduate Society.
2. Submit nomination forms with signatures of 20 students in the same academic year as the candidate, along with their student numbers, by October 5, 1984.
3. sign and date their nomination forms.

Nomination forms can be returned to the M.U.S. office in room 054 of the Bronfman building.

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There is still space in the courses listed below — so don't miss this opportunity to learn those skills you've always wanted to have.
Registration will be open everyday this week from 09h00 to 12h00 and from 14h00 to 16h30 at the Students' Society General Office, Room 105, 3480 McTavish.
Information: 392-8930

DRAWING:

Tuesdays: 6:30-9:30 pm
Beginning: October 9
6 sessions in Union 425
Fee: \$47 McGill students, \$52 others

CLASSICAL GUITAR:

Level I session 1
Thursdays: 5:15-6:15 pm
Beginning: October 11
8 sessions in Union 425
Fee: \$47 McGill students, \$52 others

Level I session 2
Fridays: 5:15-6:15 pm
Beginning: October 12
8 sessions in Union 425
Fee: \$47 McGill students, \$52 others

Level II
Fridays: 4:50-5:00 pm
Beginning: October 12
8 sessions in Union 425
Fee: \$47 McGill students, \$52 others

PHOTOGRAPHY:

Tuesdays: 6:30-9:00 pm
Beginning: October 9
6 sessions in Union B09
Fee: \$34 McGill students, \$39 others

CONTEMPORARY JAZZ DANCE:

Introductory
Mon. & Wed.: 12 noon-1:30 pm
Beginning: October 10
7 sessions in Union 301
Fee: \$34 McGill students, \$39 others

Intermediate/Advanced
Wednesdays: 6:30-8:00 pm
Beginning: October 10
7 sessions in Union 301
Fee: \$22 McGill students, \$27 others

Workshop
Saturdays: 12 noon-1:30 pm
Beginning: October 13
7 sessions in Union 301
Fee: \$22 McGill students, \$27 others

FOLK/ROCK GUITAR:

Level I section 1
Thursdays: 5-6:15 pm
Beginning: October 11
8 sessions in Union B09
Fee: \$48 McGill students, \$54 others

Level I section 2
Thursdays: 7:30-8:45 pm
Beginning: October 11
8 sessions in Union B09
Fee: \$48 McGill students, \$54 others

Level II
Thursdays: 6:15-7:30 pm
Beginning: October 11
8 sessions in Union B09
Fee: \$48 McGill students, \$54 others

KNITTING:

Introductory
Wednesdays: 6:00-7:30 pm
Beginning: October 10
5 sessions in Union B09
Fee: \$22 McGill students, \$27 others

Intermediate
Wednesdays: 7:45-9:15 pm
Beginning: October 10
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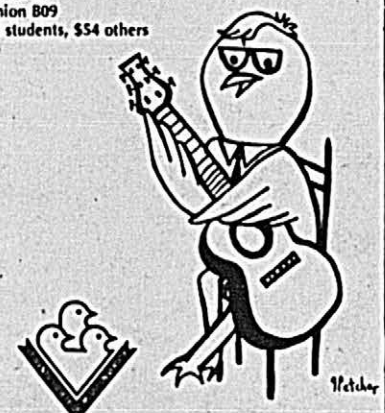
Wednesdays: 7-9:30 pm
Beginning: October 10
6 sessions in Union 425
Fee: \$45 McGill students, \$50 others

JAZZ GUITAR

Thursdays: 8:45-10:00 pm
Beginning: October 11
8 sessions in Union B09
Fee: \$48 McGill students, \$54 others

CARDIO-PULMONARY RESUSCITATION:

Call 392-6780 for information on CPR courses.



STUDENTS' SOCIETY NOMINATING COMMITTEE

THIS YEAR — GET INVOLVED IN MAKING YOUR SCHOOL WORK!!

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Deadline extension is Friday 28
September 1984, 16h30

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|---|-------------|
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| 2. Committee on Convocations | 2 students |
| 3. Committee on Physical Development | 2 students |
| 4. Space Allocation Sub-Committee | 2 students |
| 5. Committee on Timetabling & Student Records | 3 students |
| 6. Committee on Co-ordination of Student Services | 9* students |

All Sub-Committees and Boards

- | | |
|---|------------|
| 1. Health Services Advisory Board | 3 students |
| 2. Counselling Service Advisory Board | 2 students |
| 3. Sexual Harassment | 5 students |
| 4. Assessment of Student Needs | 3 students |
| 5. International Student Health Insurance | 2 students |

Winter Carnival Coordinator — The student holding this position will be in charge of organizing the six festival days in February called Winter Carnival. Creative ideas for new Carnival events will be encouraged. As with Welcome Week, The Winter Carnival Coordinator will oversee a large committee of event coordinators.

For more information on these committees contact the Vice-President (Internal Affairs) — **Yat K. Lo** at 392-8970, or drop by the Students' Society Office — Union 105.

PLAY A KEY ROLE IN YOUR UNIVERSITY THIS YEAR!



Public Service Commission
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Commission de la Fonction
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To the Class of 1985

The Public Service Commission is the central recruitment and staffing agency for the federal Public Service.

Our recruitment activities are currently affected by a low rate of employee departures and several other factors. We will be interviewing some candidates for anticipated vacancies; in other cases, we will be assessing applications and placing them in inventory for future consideration.

We invite you to apply, if your degree is in one of the following areas:

Administration
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Computer Science
Consumer Studies
Economics
Engineering
Library Science
Mathematics/Statistics

The closing date for applications is 12 October 1984.

The Financial Administration Test of Technical Knowledge will be held on 18 October 1984 at 19:00. Please ask your campus placement office about the exam location.

Pick up your copy of the "Careers Public Service Canada" publications at your campus placement office or at an office of the Public Service Commission of Canada.

Competition 85-4000

The Public Service of Canada is
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continued from page 1
ment.

"It's happened at McGill before."

Queen's University Athletics Director Bob Carnegie said the school is embarrassed by the behaviour of the Queen's fans. "I fear the whole Queen's community will get a bad name from this," he said.

Carnegie said Queen's goalposts never get ripped down at home games because "there's always such a mass of students around our goalposts defending them."

Harry Zarins, McGill's inter-collegiate athletics co-ordinator was pleased with the behaviour of McGill fans. "There were at least three times as many people dressed up in red and white before than I've seen in the last five years, and as well behaved as I've seen them in recent years."

Harrison said the though the Alma Mater Society arranged the buses to the game, they could not be expected to pay for the damage. "We could maybe ask Queens' students to behave

a bit better," he said.

Dubeau said since the game many angry people have called to tell him they will never support McGill athletics in the future."

Right now, McGill is scrambling to repair the field for a McGill-Concordia game. From now on students will be segregated from other adults and children in the stands, and a fence will prevent students from going onto the playing field, Dubeau said.

McGill has not yet decided whether to send Queen's an invoice for the damage.

continued from page 1

interference in club affairs "to the extent manifested in the resolution 8.1 8.2, and 8.3."

Vice President Finance Scott Keating said MSS would be violating the Canadian Charter of Rights and Freedoms, by discriminating against men, if they allowed a women-only dance.

Councillor Ramesh Singal disputed Keating's argument:

"I agree with the Canadian Constitution (on the matter of the Charter of Rights). But even the Canadian government admits specific groups as excep-

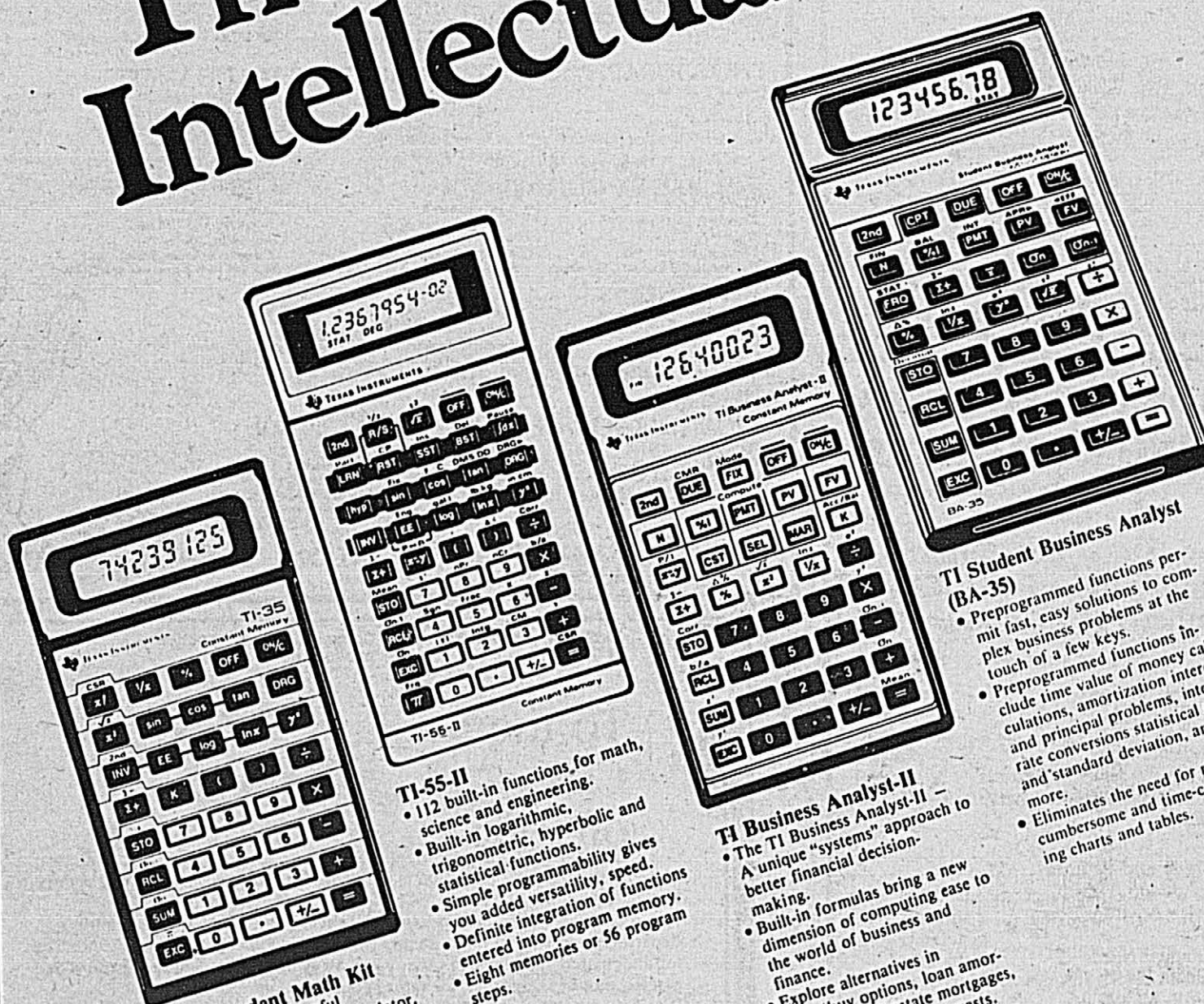
tions. In our socio-cultural milieu, women certainly constitute a separate group," he said.

Permaul denied MSS intervention in club activities.

"We aren't intervening: we're protecting the rights of all students. We don't dispute that a women's dance is a good activity," she said.

Permaul said she did not want to interfere in club autonomy, but "the one constitution that we all have to abide by is Students' Society's."

The Intellectuals



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SPORTS SHORTS

The McGill women's field hockey team finished in fifth place in the Queens's invitational field hockey tournament at Kingston last weekend.

The QUAA synchronised swim champions, the McGill Martlets are looking for interested swimmers. Practises are at Weston pool, Mon-Fri 18h00-19h30. For information, call Gerry Dubrule at 392-4768.

Fans who have been at the Molson Stadlim have undoubtedly noticed the new digital scoreboard. It came as part of a three year \$25,000 sponsorship deal McGill has signed with Molson's Breweries. The makers of Brador have also agreed to fund printing and advertising related to McGill.

A team from the Université du Québec a Montréal has been added this year to the QUAA soccer division, a move that may stir up competition in a league that has been dominated by McGill and Concordia since 1974.

The McGill Soccer Team heads to Orangeburg tonight to compete in the Dominion Cup Tournament. Tomorrow McGill plays at 13h00 with the Championship game slated for 13h00 this Saturday.

The McGill Rowing Team will be in Peterborough, Ontario on Saturday to compete in a regatta with Trent University. Sunday they head for Ottawa for the Head of the Rideau regatta.

Tomorrow night at 19h30, the Concordia Stingers come to McGill to try to do what Queen's did to the Redmen grid team last Saturday. Then game can be heard live on Radio McGill (91.7 cable FM)

The McGill Cross Country Team is interested in recruiting people. Interested parties should show up at the Molson Stadium track any weekday at 16h30.



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